

**an evening of
electronic music**

ARTISTS PARTICIPATING

MARY MORRISON—*Soprano*

ROBERT AITKEN—*Flute*

HELEN ACHATZ—*Choreography*

SIGRID STEINMEISTER—*Dancer*

WALLACE RUSSELL—*Lighting*

The Electronic Music Studio of the University

HARVEY OLNICK

MYRON SCHAEFFER

ARNOLD WALTER

University of Toronto
The Faculty of Music

SPECIAL EVENTS

1962-1963

In The Concert Hall of
The Edward Johnson Building

THE ELECTRONIC MUSIC STUDIO

Thursday evening at 8.30
February 21, 1963

PROGRAM

NINETY NINE OSCILLATORS

HUGH LeCAINE

composed for, and played on, an electronic instrument containing ninety nine sine wave generators; hence the name. The instrument (designed by the composer) resembles an organ but is sensitive to touch. It is able to produce gliding tones of an octave range as well as tones with non-harmonic partials.

DRIPSODY

HUGH LeCAINE

the minute splash of a tiny drop of water becomes a unique sound source from which, through electronic artifices, every single tone of this delightful "water music" is derived.

PROJECT A

HARVEY OLNICK
MYRON SCHAEFFER
ARNOLD WALTER

a piece of contrapuntal design that uses the traditional techniques of fugal writing, canon, augmentation, diminution, inversion, etc.) which are realized by corresponding techniques of manipulation.

ETUDE AUX SONS ANIMÉS

PIERRE SCHAEFFER

an example of musique concrète harking back to Schaeffer's "Etudes de Bruit" which scandalized the world 15 years ago. Music properly so called is regarded as an abstract art. What surrounds us is a concrete world of sounds consisting of noise as well as tone—plastic material that lends itself to electronic manipulations resulting in meaningful combinations and juxtapositions.

Jacques Brissot (assisted by the painter Armand) used Schaeffer's Etude as a basis for his film "Objets Animés", a surrealist exercise of considerable charm.

COMMUNICATIONS

JOSEF ANTON RIEDL

a documentary that wants to be more than a documentary; a film that (having to do, of all things, with postal services) dispises descriptive techniques and becomes a dissertation on the subject on man versus the machine. What interests us here is the integration of Riedl's electronic music into the rhythmic sequences of a remarkable and widely discussed film experiment by Edgar Reitz.

HAIKU No. 1

MYRON SCHAEFFER

a Japanese poem reading in translation

"Well bucket by morning-glories captured ask and get water

Borrow water from neighbour."

PSALM 23

MYRON SCHAEFFER

A liturgical text, coming alive in a new medium.

ALLEGRO

MYRON SCHAEFFER

an etude for multitrack recorder with tape loops doing the work of a pianist's fingers . . . figurations in canonic imitations, a middle section, a reprise to balance the beginning—a most formal affair for all the glittering passage work running hither and yon.

INTERMISSION

FIVE STUDIES ON TEXTS BY PRUDENTIUS
for Four Flutes and Soprano

R. MURRAY SCHAFER
voice: Mary Morrison
flute: Robert Aitken

Prudentius, a 4th century Christian mystic originally wrote his *Tituli Historiarum* (Scenes from History) from which the texts are taken to accompany icons painted on the walls of churches. The texts are descriptions of various biblical occurrences. The 5 chosen span the biblical literature with the birth of Christ occupying the focal point.

Adam and Eve—Moses has received the Law—The Birth of Christ—
Salome—Revelation of Saint John

The studies are canonic varying from two to five voices. By placing the four flutes in different corners of the room the canonic principle is given spacial as well as aural dimensions and various types of movement viz. circular, horizontal, and diagonal are exploited. A use is also made of isorhythmic procedures.

NOËSIS

ROBERT AITKEN

the four principal sections of the work contribute to the overall dynamic form of the whole; the use of identical material—generated wave forms and white noise—serve as unifying factors. Concrete material, where it occurs, serves as random colouring to heighten or diminish dramatic tension. Climaxes are created by increasingly more complex rhythmic and dynamic features.

SUMMER IDYLL

HARVEY OLNICK
MYRON SCHAEFFER
ARNOLD WALTER

a study in contrasted sonorities originally prepared for television and shown with a film by David Knight.

LAMENT

MYRON SCHAEFFER

an excerpt from a Cantata based on the story of Jephthah—the moving scene where Jephthah's daughter declares her readiness to die so that her father's vow may be kept: "My father, if thou hast opened thy mouth unto the Lord, do to me according to that which has proceeded out of thy mouth. . . ."

BECOMING

HARVEY OLNICK
MYRON SCHAEFFER
ARNOLD WALTER

Choreography: Helen Achatz
Danced by: Sigrid Steinmeister

the rhythmical freedom of electronic music, its ability to integrate itself into choreography, its lack of conventional associations make it an ideal companion of modern dance.

The subject of "Becoming" is life itself in all its primordial power.